

Public Domain Songs

Part V

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Chord Symbols Explained

C _o	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E♭-G)
C ₄	C suspended 4 th (C-F-G)
C ₄₋₃	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
C ₄₋ C ₃	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
C E	ibid.
C ⁶	C sixth (C-E-G-A)
C ⁹	C add ninth (C-E-G-D)
C ⁶ ₉	C six-nine (C-E-G-A-D)
C _♯	C major without 5 th (C-E)
C [△]	C major 7 th (C-E-G-B)
C [△] ₉	C major 7 th with added 9 th (C-E-G-B-D)
C ⁺	C augmented (C-E-G♯)
C ⁷	C dominant 7 th (C-E-G-B♭)
C ⁹	C dominant 9 th (C-E-G-B♭-D)
C ¹¹	C dominant 11 th (C-F-G-B♭-D)
C ¹³	C dominant 13 th (C-E-G-B♭-D-A)
C ⁷ ₉	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C ⁷⁺	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
C _♯ ₉	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C ⁹⁺	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm [△]	C minor with major 7 th (C-E♭-G-B)
C [△]	C major 7 th (C-E-G-B)
Cm [△]	C minor with major 7 th (C-E♭-G-B)
C [○]	C diminished 7 th (C-E♭-G♭-B♭)
C [○] ₇	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C [∅]	C half-diminished 7 th (C-E♭-G♭-B)

① C
 Two Two no Tuba Lead Sheet
 ② Am

Original blue

2 Am

13 | D |

14 Dm

15 Am

16 E7

17 Am

18 C

19 G 67

20

21 G 67

22 C

23 Dm 67 67

24 67

Original blue



„STAR“ - 12 Systeme Wz. ges. gesch.®

Tico Tico no Fuba head sheet

(3) C
 (25) G
 67 (26) C

(27) G
 67 (28) G
 67

(29) G
 C (30) F F#^o

(31) G
 C (32) Dm 67

to Coda φ 11. C

(33) G

(34) G 12. C (35) A

Original blue

④ *Tico Tico no Fuba* A F#7
 ③ 6 36 A6 A 37 A6 A

③ 8 E7 39 E7₄ E7

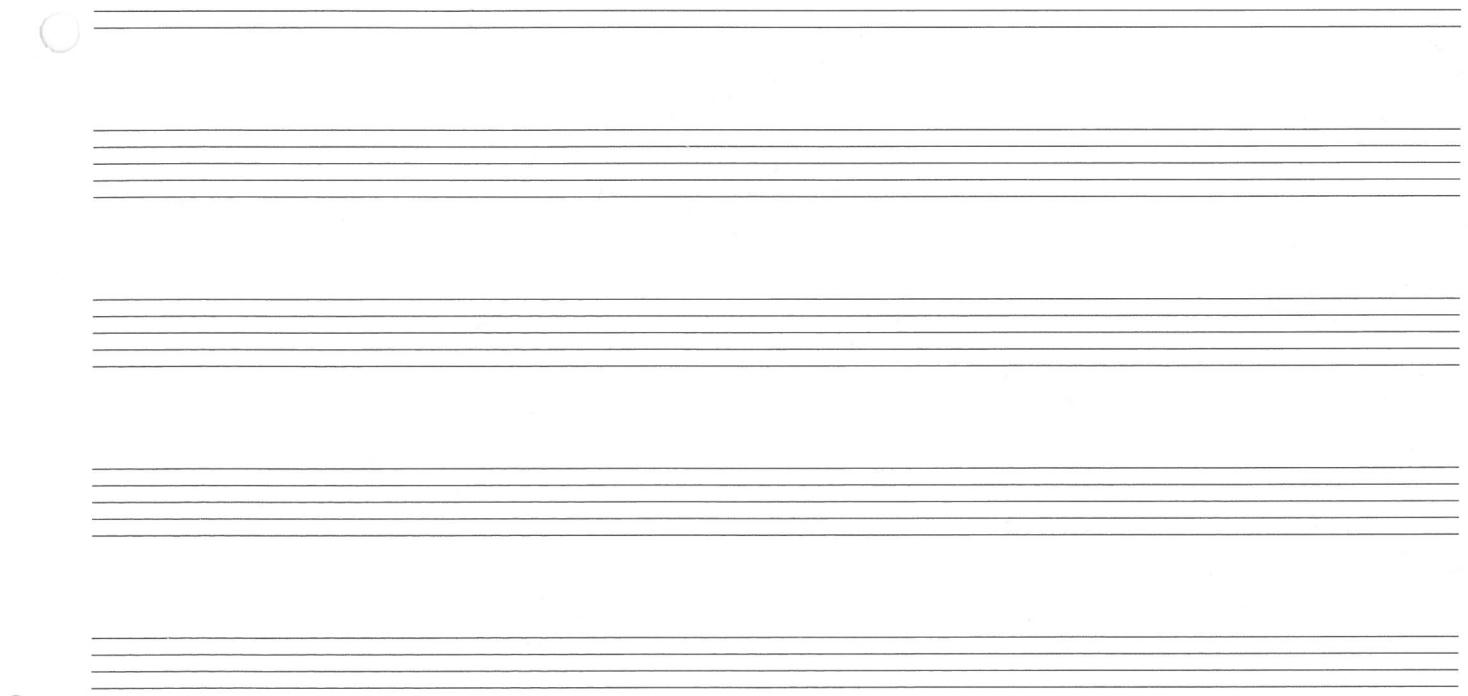
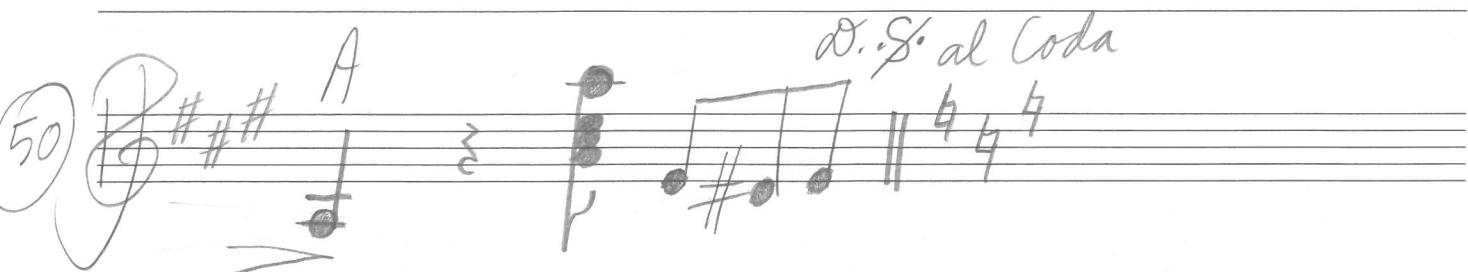
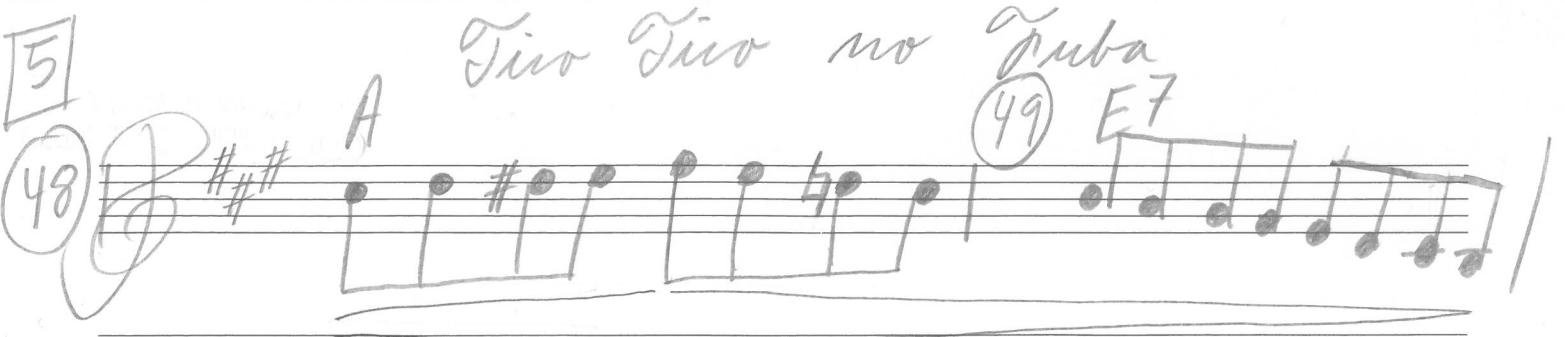
④ 0 E7 41 E7₄ B#^o

④ 2 A6 A 43 A A[△]

④ 4 A6 A 45 F#7

④ 6 Bm 47 D D#^o
 mp

Original blue



¢ *Toot Toot Tootsie, Goo'bye* Lead Sheet 1

1. C | 2. C | 3. D7 | 4. Am7 D7 | 5. G7 |
 6. C | 7. C | 8. C | 9. C | 10. CA C#° |
 11. Dm7 | 12. G7 | 13. G7 | 14. Dm7 G7+ |
 15. C | 16. Dm G7+ | 17. C | 18. C |
 19. D7 | 20. Am7 D7 | 21. G7 | 22. G7 | 23. C9 |
 24. C9 | 25. F7 | 26. F7 | 27. F7 | 28. F7 |
 29. C | 30. C | 31. C | 32. C | Eb° G7 |
 33. C | 34. C | 35. D7 | 36. Am7 D7 |
 37. G7 | 38. G7 | 39. C6 | 40. Dm7 Db7 |
 41. C6 | 42. C6 |

100 Years of Pop. Music, Vol. 2, p. 281. Work and Music: Gus Kahn,
and Suk Yinn. © 1922 (Renewed 1950).
„STAR“ - 12 Systeme Wz. ges. gesch.® Ernie Erdmann, Dan Russo ↑

Der Wanderer by Lead Sheet

7

Handwritten Lead Sheet for "Der Wanderer". The title is at the top right. The key signature starts with 4 sharps, then changes to 2 flats, then 1 sharp, then 1 flat, then 1 sharp again. The time signature is mostly common time (4/4). The vocal line includes lyrics like "I'm not. Eb F# Gm" and "Cm". The piano accompaniment has many dynamic markings like "f", "p", and "mf". The lead sheet includes measures 1 through 39, with measure 1 being the first measure of the vocal line and measure 39 being the last. Measures 1-4 show a progression from Eb to Cm. Measures 5-9 show a progression from Gm to Cm. Measures 10-14 show a progression from E♭/G to Gm. Measures 15-19 show a progression from Cm to A7/G. Measures 20-24 show a progression from Dm to D/F#. Measures 25-29 show a progression from Gm to D/F. Measures 30-34 show a progression from D/F to D/F. Measures 35-39 show a progression from Gm to Gm.

Das Lied der Völker, Griech. altam. und Rümän. Volkslieder, p. 6. @ 2

Über Wandler

Lead Sheet

40 Cm | 41 D^t-5-4 Cm | 42 Gm/Bb |

43 Voc. D^t | 44 G/D Cm Fm⁶ | 45 Cm/G F^t

46 Cm/Eb | 47 Gm/Bb D^t A | 48 Cm | 49 D^t-5-4 Cm |

50 Gm/Bb | 51 C B^b A G | 52 D^t Tacet

53 Eb/G | 54 A⁷ | 55 Gm D^t-5 |

56 Gm/D | 57 D^t | 58 D/F# |

59 G⁷ A⁷/D | 60 D^t Gm/D | 61 G^b B^b A G F# |

62 Gm | 63 D^t | 64 D^t Gm b5 |

65 D 7 Gm b5 | 66 D/F# | 67 D Cm D^t D^t |

1

You made me love you Lead Sheet

1 2 3

you made me love you

4 5

verse
accompaniment

6 7

8 9

10 11

12 13



2 2

you made me love you Lead Sheet

(15) E⁷ F⁷ E⁷ (16) Am Cm/Eb

(17) D⁷ F⁷/Eb Am/E F⁷ (18) D⁷/F# F⁷ Am Cm/Eb

(19) Bm D[#] A[#]/E D⁷/F# (20) G Dm7 G7 (21) C CΔ C6 *return*

(22) G/E D[#]/E[#] (23) Dm7 DΦ G7

(24) Dm7 DΦ G7 (25) G7 (26) Dm7 B C

(27) C (28)

3 2 you made me love you Lead Sheet

29 A7 Ab7 A7 30 A7 31 D7 Am7/E Fm7

32 D7 33 D7 34 D7

35 Dm7 G7 36 G7 37 C 38 C#

37 C C6 38 C/E E7 39 Dm7 D9 G7

40 Dm7 D9 G7 41 G7 42 Dm7 B7/D#

43 E7 44 E7

4 2 You Made Me Love You Lead Sheet

Handwritten musical notation on a single staff. Measure 45 starts with a circled '45' above an 'A7' chord symbol, followed by four quarter notes. Measure 46 starts with a circled '46' above an 'A7' chord symbol, followed by a eighth note, a sixteenth note, a eighth note, and a sixteenth note.

Handwritten musical score for piano. Measure 47 starts with a D7 chord (root position) followed by a melodic line consisting of eighth-note pairs (F#-G, A-G, B-A, C-B). Measure 48 begins with a D7 chord (root position), followed by a G[#] chord (root position), a D7/A chord (root position), and a D7**b5**/A^b chord (root position).

Handwritten musical notation on a staff. Measure 49 starts with a circled 49 over a crossed-out C6/6, followed by a 7, a fermata, a G#°, and an Am. Measure 50 starts with a circled 50 over a D7, followed by a G7 and a fermata.

A handwritten musical score for 'Hotel California' on four-line staff paper. The score includes the following elements:

- Key signature: E major (no sharps or flats).
- Time signature: Common time (indicated by a 'C').
- Chords:
 - Measure 1: E7 (circled with a circlet).
 - Measure 2: C (circled with a circlet).
 - Measure 3: Am.
 - Measure 4: C/G (circled with a circlet).
 - Measure 5: A7 (circled with a circlet).
 - Measure 6: D7 (circled with a circlet).
- Performance instructions:
 - Measure 1: 'you. (or inst.)'
- Measure 6: A circled circlet above the staff.

A handwritten musical score on five-line staff paper. The score includes several measures of music with various notes and rests. A large portion of the score is crossed out with a thick purple marker. The crossed-out section starts with a treble clef, a key signature of one sharp, and a common time signature. It contains a measure with a dotted half note followed by a quarter note, another measure with a dotted half note followed by a quarter note, and a measure with a dotted half note followed by a quarter note. The next measure, which begins with a sharp sign, is also crossed out. Following this, there is a measure with a dotted half note followed by a quarter note, another measure with a dotted half note followed by a quarter note, and a final measure with a dotted half note followed by a quarter note. The entire section from the first measure to the last measure is crossed out.

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